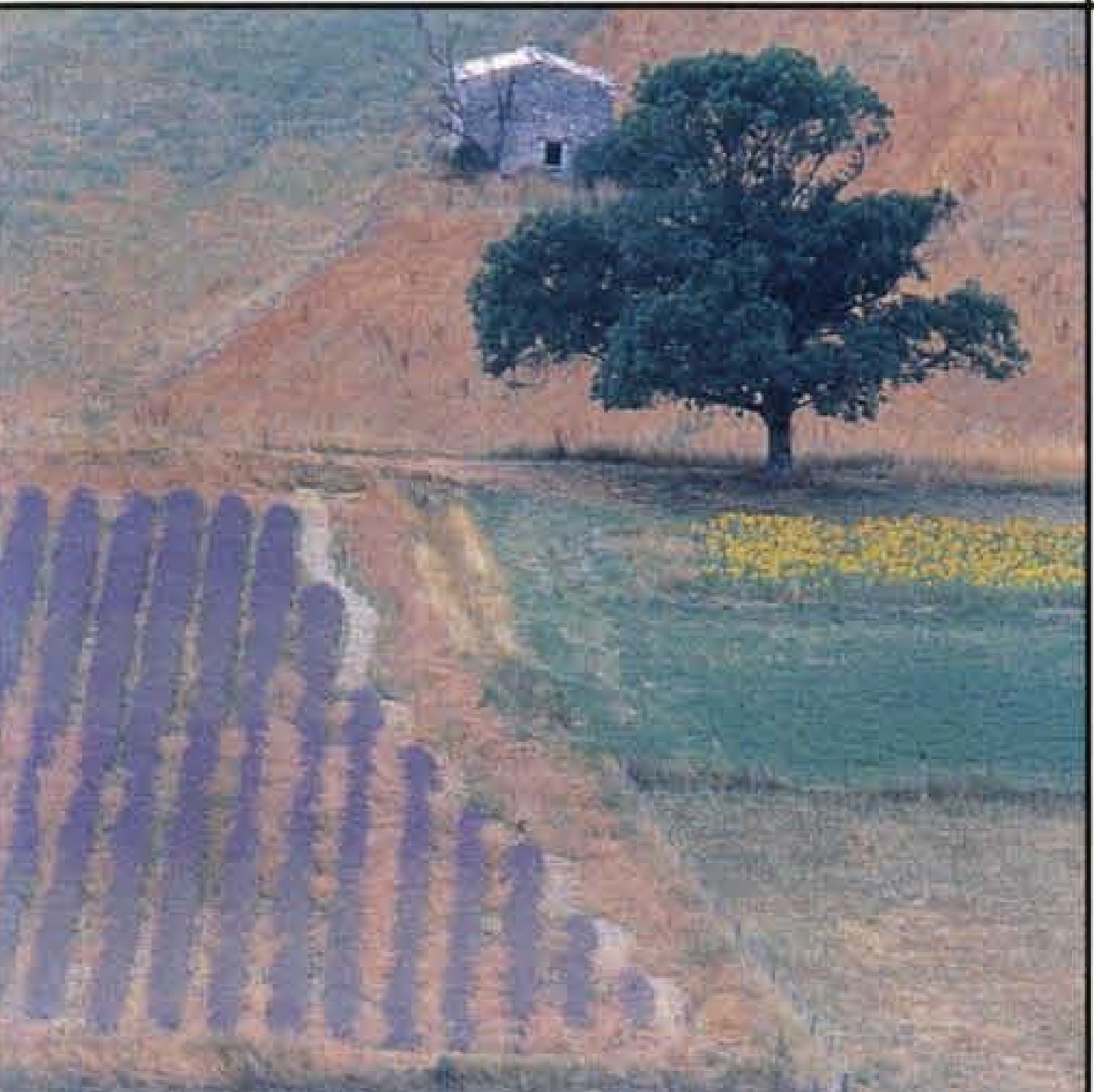
NAXOS

The Best of FAURÉ



Pavane

Requiem

Pelléas et Mélisande

Dolly Suite

Masques et Bergamasques

Romance

Ballade

and others

8.556679

Gabriel Fauré 1845 - 1924

In the rigid official musical establishment of Paris in the second half of the 19th century Gabriel Fauré won acceptance with difficulty. He was a pupil of Camille Saint-Saëns at the Ecole Niedermeyer and served as organist at various Paris churches, including finally the Madeleine, but had no teaching position until 1897 at the Conservatoire, where his pupils included Ravel and Enescu. In 1905 he became director of the Conservatoire in the aftermath of the scandal of the refusal of the Prix de Rome to Ravel and introduced a number of necessary reforms. He retired in 1920, after which he was able to devote himself more fully again to composition, notably two final chamber works, a piano trio and a string quartet. He died in Paris in 1924.

Stage Works

In 1893 Fauré wrote incidental music for a production of Molière's Le bourgeois gentilhomme. The Sicilienne for this production was later used again in incidental music for Maeterlinck's Pelléas et Mélisande and later still won popularity in a variety of arrangements, including the composer's own orchestral version and arrangement for violin or cello and piano.
There is a concert suite from Pelléas et Mélisande, orchestrated by Fauré's pupil Koechlin.

Orchestral Music

Fauré's nostalgic Pavane is an orchestral work with an optional chorus part, added at the suggestion of a patron, but generally omitted in modern performance. Music for solo instrument and orchestra includes the Ballade for piano and orchestra, the Berceuse for solo violin and the Elégie for solo cello. The piano duet Dolly Suite was arranged for orchestra in 1906 by Henri Rabaud.

Vocal

Fauré is a song composer of major importance, capturing in his settings the spirit of his time, the mood of nostalgic yearning for the unattainable. Some of the songs, such as Après un rêve (After a Dream) have achieved even wider popularity in instrumental transcription. In addition to individual songs of great beauty, Lydia, Clair de lune, Les roses d'Ispahan, Sylvia, En prière and many others, there are song cycles, including the Verlaine settings La bonne chanson and Cinq mélodies de Venise, L'horizon chimérique, La chanson d'Eve and Le jardin clos.

Church Music

Fauré's Requiem remains a standard element in choral repertoire, with its setting of funeral rites, rather than the full Requiem Mass of tradition. The earlier Messe basse (Low Mass) was originally a collaborative compositon of 1881 with Messager, but in final revision in 1906 consisting of four Mass movements by Fauré himself.

✓ ***Recommended Recording***

Requiem; Messe basse; Cantique de Jean Racine
Naxos 8.550765

Chamber Music

Chamber music by Fauré includes two fine Violin Sonatas and the Piano Trio and String Quartet of his last years. There are several evocative smaller pieces, including the Romance, Berceuse and Andante for violin and piano and the Elégie, Romance and Sérénade for cello and piano.

✓ ***Recommended Recording***

Violin Sonatas Nos. 1 and 2; Berceuse; Romance; Andante
Naxos 8.550906

Piano Music

Fauré made a significant addition to piano repertoire, particularly in a series of thirteen Barcarolles and a similar number of Nocturnes, with five Impomptus and a single Ballade. The piano duet Dolly Suite was written in the 1890s for the daughter of Emma Bardac, later wife of Debussy, after divorce from her banker husband, a singer for whom Fauré wrote La bonne chanson.

✓ ***Recommended Recordings***

Nocturnes Nos. 1-6; Theme and Variations Op. 73;
Naxos 8.550794

Nocturnes Nos. 7-13; Preludes Op. 103, Nos. 3 & 9;
Trois Romances sans paroles Op. 17
Naxos 8.550795

Barcarolles Nos. 1 to 13 Ballade, Op. 19
Naxos 8.553634

The Best of...

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Weber	8.556676

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DDD

The Best of FAURÉ

(1845-1924)

Total Time 76:50

Masques et Bergamasques, Suite d'orchestre, Op. 112

1 - Ouverture 3:48
2 - Pastorale 4:20
National Symphony Orchestra of Ireland / John Georgiadis (from Naxos 8.553360)

3 **Trois Romances sans paroles, Op. 17 - No. 1 in A flat major** 2:10
Jean Martin *piano* (from Naxos 8.550795)

4 **Romance, Op. 28** 5:36
Dong-Suk Kang *violin*, Pascal Devoyon *piano* (from Naxos 8.550906)

5 **Pavane, Op. 50** 7:43
CSR Symphony Orchestra (Bratislava) / Keith Clark (from Naxos 8.550088)

6 **Requiem, Op. 48 - Pie Jesu** 3:29
Lisa Beckley *soprano*, Colm Carey *organ*, Oxford Camerata / Jeremy Summerly (from Naxos 8.550675)

Pelléas et Mélisande, Musique de scène, Op. 80

7 - Prélude 6:56
8 - Sicilienne 3:18
National Symphony Orchestra of Ireland / John Georgiadis (from Naxos 8.553360)

Dolly, Suite d'orchestre, Op.56

9 - Kitty-Valse 2:57
10 - Tendresse 4:31
11 - Le pas espagnol 2:31
National Symphony Orchestra of Ireland / John Georgiadis (from Naxos 8.553360)

12 **Barcarolle No. 1 in A minor, Op. 20** 5:26
Pierre-Alain Volondat *piano* (from Naxos 8.553634)

13 **Berceuse, Op. 16** 3:30
Dong-Suk Kang *violin*, Pascal Devoyon *piano* (from Naxos 8.550906)

14 **Requiem, Op. 48 - In paradisum** 3:19
Colm Carey *organ*, Schola Cantorum of Oxford, Oxford Camerata / Jeremy Summerly (from Naxos 8.550675)

15 **Shylock, Musique de scène, Op. 57 - Nocturne** 2:47
National Symphony Orchestra of Ireland / John Georgiadis (from Naxos 8.553360)

16 **Ballade in F sharp major, Op. 19** 13:32
François-Joël Thiollier *piano*, National Symphony Orchestra of Ireland / Antonio de Almeida (from Naxos 8.550754)

Cover Photo: Provence, France (Image Bank)

DISTRIBUTED BY: MVD MUSIC AND VIDEO DISTRIBUTION GmbH, OBERWEG 21C-HALLE V, D-82008 UNTERHACHING, MUNICH, GERMANY.

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